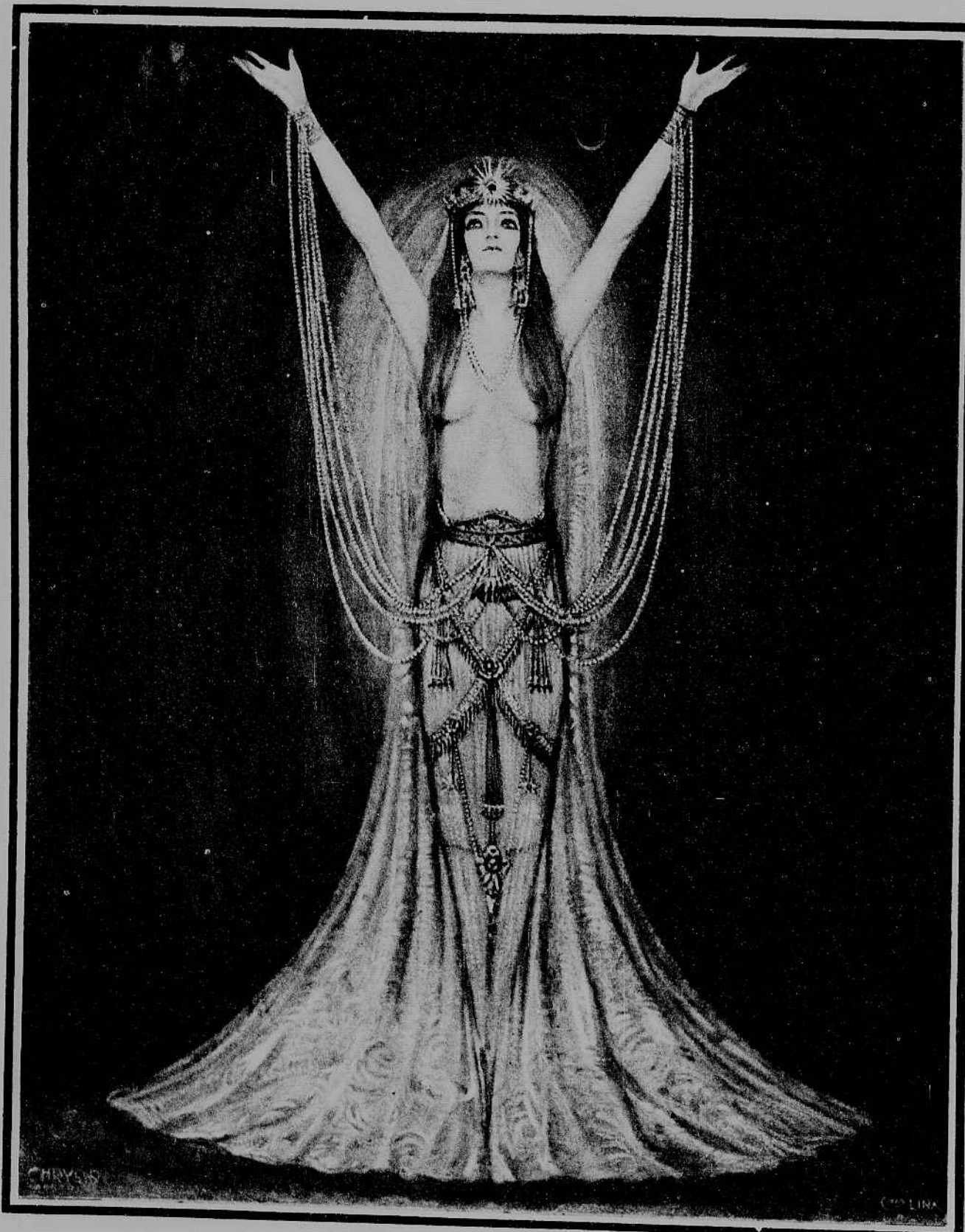


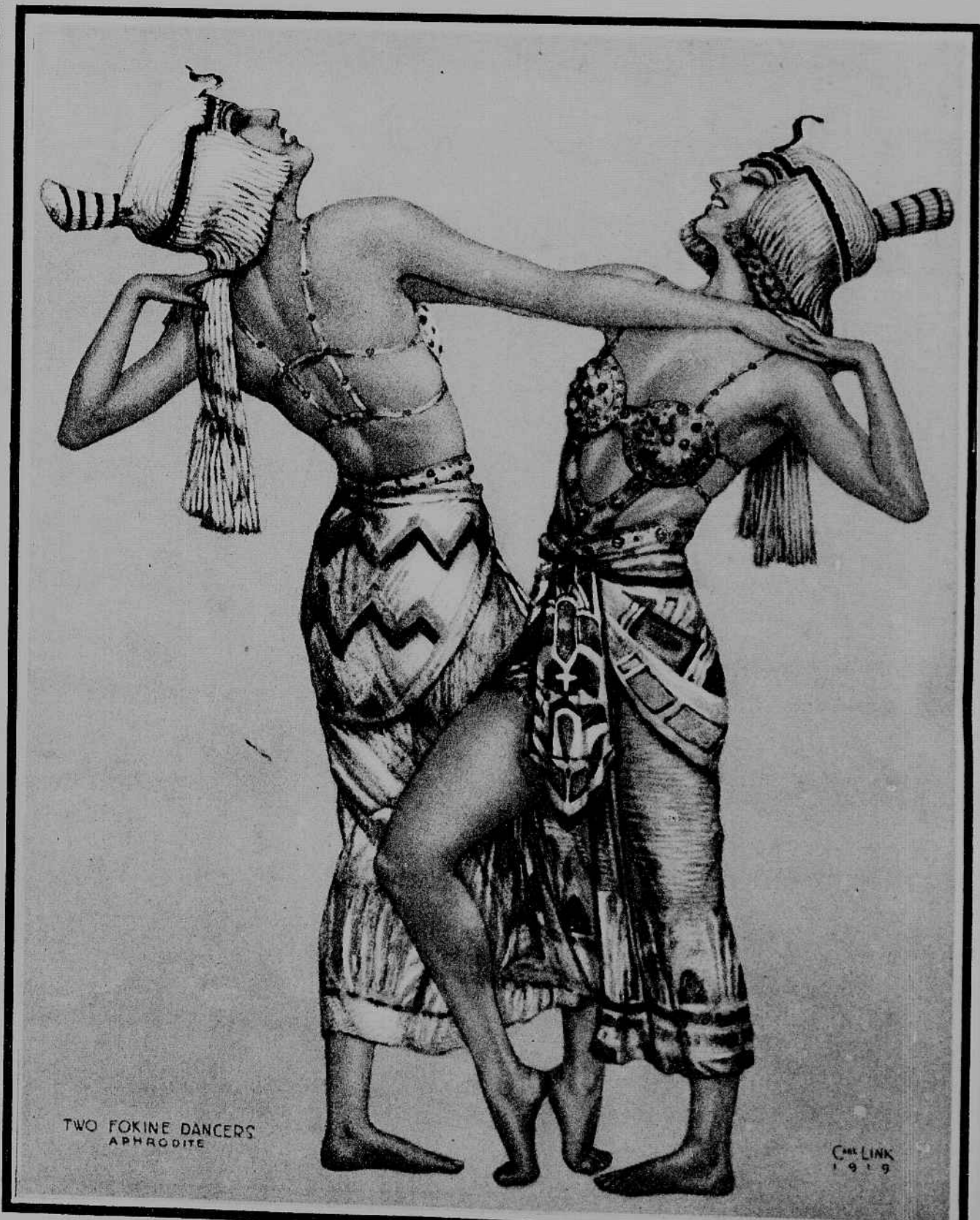
GORGEOUS color schemes predominate in "Aphrodite," the brilliant pageant and romance of ancient Egypt which F. Ray Comstock and Morris Gest are presenting at the Century Theater. Percy Anderson, of London, the famous artist, who is now seventy-two years of age and who suffered from shell shock while sketching battle scenes at the front during the war, designed all of the eight hundred costumes used in this play. His original sketches have been faithfully copied in America by Carl Link, the artist whose similar sketches for "Chu Chin Chow" have been widely published in America. Perhaps the most effective of the Percy Anderson designs are those of the Bacchanalian procession,

which show the various characters on their way to a feast in ancient Alexandria. The ballet, staged by Michel Fokine, the famous Russian master of the dance and creator of the Russian Ballet, is probably the most magnificent picture of stage coloring ever seen in New York. In "Aphrodite" Dorothy Dalton plays the rôle of Chrysis and McKay Morris appears as Demetrius, the sculptor, in love with her. It took five years to prepare "Aphrodite" for the New York stage. The story is from the original novel of Pierre Louys, a Frenchman, who wrote the book twenty-five years ago. The late Camille Erlanger composed a grand opera, "Aphrodite," based upon this book. The Chicago Opera Company is presenting "Aphrodite"

this year for the first time, with Mary Garden in the rôle played by Miss Dalton at the Century. The Century play is from the French drama by Pierre Frondaie, produced in Paris in 1914. Morris Gest saw the French production and purchased the play for America. George C. Hazelton adapted it and E. Lyall Swete staged it, although David Belasco took charge of the rehearsals the final two weeks of preparation. It is the biggest and most colossal spectacle ever shown in America, and, incidentally, for the first time in many years the Century Theater has become the home of a real success, for "Aphrodite" has played to the biggest receipts ever known in the history of theatricals in America.



CHRYISIS of GALILEE



TWO FOKINE DANCERS
APHRODITE

BACCHANALE from the FOKINE BALLET